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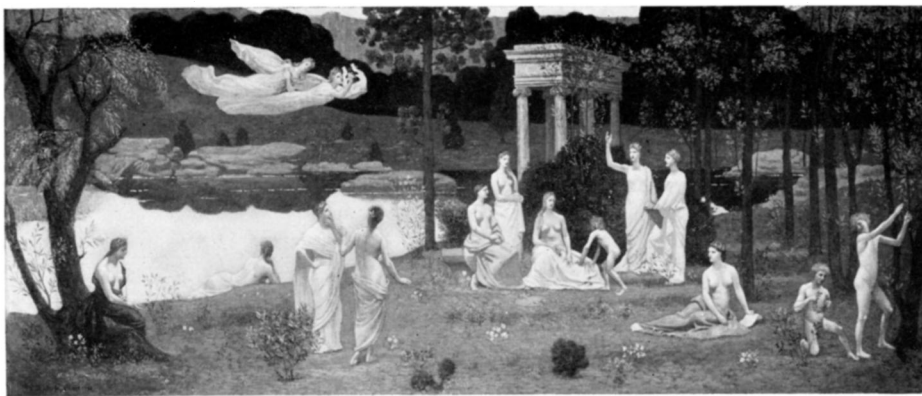
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SACRED GROVE—PAINTING BY PUVIS DE CHAVANNES IN POTTER PALMER COLLECTION OF PAINTINGS

THE APPLIED ARTS

THE Art Institute held its first "Arts and Crafts Exhibition" in 1902. It has long been the only museum in the country to make such an exhibition a yearly feature.

Various known as "Arts and Crafts," "Industrial Arts," "Decorative Arts," the movement which first emerged into the light in England in 1888 has never yet found a term which adequately expresses its full purpose or idea—the essential unity of the art element with all fine production in materials and the protest of the Arts and Crafts movement against the alleged hierarchy of the "fine" arts. We are still using terms whose manifest intention will be only approximately understood by most people, to convey an idea which is really very simple and definite—that no handicraft, not even painting or sculpture, is unique in being a fine or exalted vehicle for the expression of the human spirit at its highest pitch. Stained glass, wood-carving, jewelry, costume, furniture—may be all of this; sculpture and painting can hardly be more.

The annual exhibition of applied arts may well be regarded as a reassertion of the principle that art *is* wherever fine thought and fine spirit is wedded

to materials. Its purpose is served by the coöperation of those sincere craftsmen who come to their work with the same burning conviction in their hearts.

MR. EGGERS' RESIGNATION

GEORGE W. EGGERS, who has been Director of the Art Institute for the past five years, tendered his resignation to the Board of Trustees on August 1. Mr. Eggers leaves the Institute to become Director of the Denver Art Association, an institution with which he has been in an advisory relation for several years. His new position will involve the building of the new art museum in that city. The Denver plan is doubly attractive to Mr. Eggers in that it includes an arrangement by which the director is given greater opportunities for the carrying out of certain plans for personal work than the Art Institute position affords.

During Mr. Eggers' directorship the Art Institute has passed through the war period with its complex and delicate problems. A survey of what has been accomplished during this time includes such important things as the re-organization of the School; the organization of the Extension Department; the inauguration of the Alumni Association ex-

hibition, the international water color exhibition, and the Drawing Collection; and the plan for the permanent installation of the Institute's collections.

Mr. Eggers has stood for a liberal attitude toward art, being particularly desirous that the Chicago public should have the opportunity of seeing and of coming to know the art of all periods, including foreign and so-called modern art, and those phases which most intimately touch every day life. Mr. Eggers' standards have been high. The consequence has been that everything with which he has come in contact has taken on artistic merit.

Those who have been privileged to work with him deeply regret his departure. His tact in imparting constructive criticism and his delightful way of sharing with his co-workers his experiences and ideals have endeared him to his staff. They wish him every success in the work he is about to undertake and trust that he will realize the ambitions which have led him to make the change.

M. B. W.

EXHIBITIONS

ON September 22 the Art Institute will open the new season with a group of exhibitions and a reception. These will consist of the Twentieth Annual Exhibition of Applied Arts, the Exhibition of Paintings and Sculpture by the Artists of Switzerland, and an exhibition of paintings by William Wendt and of sculpture by Julia Bracken Wendt.

The Exhibition of Paintings and Sculpture by the Artists of Switzerland reveals a national art hitherto unknown to many Chicagoans. Two of Switzerland's foremost artists have been regarded as belonging to other nations—Böcklin to Germany, and Segantini to Italy. Hodler, the most distinctively national of Switzerland's famous trio of painters, called "the Prometheus of the Swiss," has scarcely been known outside of Austria and Germany. Undoubtedly

the national art of Switzerland is the result of a variety of outside influences which have been playing upon it. "Surrounded by three mightiest states of Europe, it was through the centuries exposed to all sorts of influences," says Prof. Ganz. "But in spite of this there is one common quality in all our artists' work, a kind of national character." To determine what this national character is will constitute one of the interesting features of the exhibition.

The group of retrospective paintings and sculpture in this exhibition will provide a glimpse of the traditions of Swiss art. Examples will be shown of the work of Menn, who brought the influence of Courbet and the Barbizon men into French art and became the leader of a group of brilliant painters. Among these were Baud-Bovy, who expressed the synthesis of the Swiss landscape in a gigantic panorama. Romanticism found its strongest expression in Böcklin who represents the Teutonic influence in Swiss art. His idealism and symbolism was parallel to that expressed by Watts in England and Puvis de Chavannes in France. His well known painting, "The island of death" will be shown in this exhibition.

Hodler, carrying on the tradition of Menn, succeeded in founding a national Swiss art. His art has been described as "a decorative generalization, a conscious striving for style, that had its counterpart with the more modernistic Austrians, Russians, and Scandinavians."

Segantini, working independently of the French impressionists, arrived at the same conclusions. He lived for many years in the uplands, studied the dazzling reflections of the sun upon the glaciers, and evolved that technique which has come to be called divisionism. This differs from the French method in the use of lines of color rather than spots and dashes. His painting "Spring pastures," which is to be shown in this exhibition, is one of his very important works. In this is expressed the simple